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11. — *The Œdipus Tyrannus of Sophocles, edited, for the use of Schools, with English Notes and an Introduction, by JOHN WILLIAMS WHITE, A. M., Professor of Greek in Baldwin University. Boston : Ginn Brothers. 1874.*

EDITIONS of Greek plays with English notes available for use in our schools are so few, that any addition to their number deserves a welcome. The author of the volume before us has done his work with considerable diligence, and has produced a book which will doubtless be useful, especially to students who take up a Greek tragedy for the first time.

Campbell, whose text Professor White takes as the basis of his own, is the most conservative of critics, retaining and defending manuscript readings which are seldom suspected of being correct. Mr. White has very properly deviated from Campbell in a number of places, but still his text turns out an unusually conservative one. This, however, is rather a good fault. Once or twice, in places which even Campbell admits to be corrupt, and marks as such, but which are reproduced by Mr. White without note or comment, it would have been well to advise the reader in some way of the unsound condition of the text; thus particularly at v. 1526. The Introduction, which is an adaptation of Schneidewin's, is good; but we wish the last part, tracing the development of the myth of Œdipus in the early poets, had been retained. In interpretation, Mr. White has followed Campbell, though not slavishly, yet somewhat more closely than we could have wished. Indeed, we cannot agree with him in his very high estimate of the merits of Campbell's edition. Mr. White's notes consist to an unusual extent of references to grammatical works, — Goodwin's and Hadley's grammars, and Goodwin's "Syntax of the Greek Moods and Tenses." This is a useful feature; but we question whether he has not multiplied these unnecessarily, and given them on too trivial matters. Will not the conscientious learner, when he turns expectant to his grammar, and finds that the reference is after all only to the dative of "means and instrument" (v. 3), or the use of  $\mu\eta$  with the infinitive (v. 6), feel justly discouraged, and disposed to neglect the references altogether, the more so as he cannot in general distinguish beforehand which are for him important? Mr. White, in his Preface, justifies the number of these references on the ground that students are often but ill acquainted with grammar when Greek plays are put into their hands. We submit, however, that a pupil who needs such references as the above has no

business with Sophocles at all. It is, moreover, unfortunate that in many cases the only clew to a difficult matter is contained in a reference given without a word of comment. This is so often the case, that to one who had at hand neither of the two grammars referred to, the usefulness of the notes would be very seriously impaired. A noteworthy instance of this will be found at v. 697. A word or two in such cases would supply the needful clew.

The author has evidently been solicitous that none of the dramatic force, whether of situations or of words and expressions, be overlooked by the learner, and he is very profuse of notes on these matters. Some of these notes are excellent, though others we must think needless. Thus we hardly need to be told that Œdipus speaks, vv. 551, 552, "with bitter contempt." But where Mr. White, in his zeal for dramatic life, describes the tones, gestures, action of the personages (drawing freely on his imagination, of course), telling us that "Tiresias says this" (v. 316) "in a low and distressed voice, and with his head partly averted"; that at v. 927 "the choragus points with his right hand, first to the palace before which they stand, and then, lowering, his right arm somewhat, with respectful gesture to the queen"; that the speaker at v. 815 "strikes his breast with his hand"; that Œdipus speaks, v. 1182, "in a tone that fairly paralyzes the whole theatre," not forgetting to specify that the messenger at v. 1184 retires, "looking back fearfully over his right shoulder," the boundaries of good taste are, we fear, sometimes overstepped. Still stranger sound the comments on v. 260, "*γυναιχ' ὁμόσπορον* : sensation throughout the theatre"; and v. 932, "With natural (feminine?) curiosity, Jocasta does not stop," etc. Mr. White has frequently rearranged sentences in an order easier for translation. When this is done, a decent Greek order should still be preserved, and such barbarisms as "*δέ εἰπεῖν τόδε τὸ ζήτημα*," "*ὡς μὴ ἂν εἴπω*," "*γὰρ ἔστιν οὗ*" (vv. 278, 328, 427) should not be allowed to disfigure the page. Of a piece with these is the list of *dramatis personæ* at the head of the play, where each name is syllabicated with hyphens and accented, after the manner of a child's reading-book. These are, to be sure, trifles, but will prejudice many against the book. It should be noted that Coloneus, on page 110, is wrongly accented.

We note some serious errors in interpretation. V. 21, *ἐνί* certainly governs *σποδῶ*, however we may interpret the passage in other respects. The editor's paraphrase of v. 89 is too strong. The clause with *ὡς* in v. 101 is an accusative absolute. Why *τόδε* should interfere with this we cannot imagine. That the "chamber of Amphi-

trite" (v. 195) means the Atlantic Ocean is at least doubtful, and should be so designated. In v. 328, τᾶμ' cannot mean "what I think," but must be joined, as well as τὰ σ', to κακά, "my troubles." The position of κακά shows this. The etymological remark on ἀμπλακεῖν (v. 472) is partly wrong, and the rest too doubtful to set before the tyro. V. 709, that εἶχω can be used with the genitive in the sense of εἶχομαι is an unlucky thought of Campbell's, and has no foundation in fact. The examples which Campbell cites are utterly diverse. The meaning of this place, sufficiently clear of itself, is rightly explained by Wunder. At v. 921, εὐαγής is wrongly explained; ἄγος does not always mean "curse," and in this compound it has a good sense. Other explanations and expressions to which exception might be taken we pass by. The comma at the end of v. 10 should, by the way, be omitted, if we follow the interpretation which Professor White prefers.

Serious omissions we have not noticed, yet a few additional notes might not come amiss. An occasional hint on the scanning will be missed by beginners in cases of synizesis, especially the very harsh and unusual one, v. 640. The force of πάλιν in v. 100 might have been noted; so, too, the remarkable expression τοσόνδε τόλμης πρόσωπον (v. 532). V. 557 needs further illustration, as it is liable to be misunderstood; and v. 580 is not made clear enough. On μῆ, in 817, there might be a reference to Goodwin's Moods and Tenses, § 65, 4. Remark. The unusual force of ἄρα (v. 822) should also be explained. In v. 1526, the learner will wonder of what verb ὄστις is subject.

If we have mostly spoken of faults, it is because these most required specific mention, not because the book does not abound in excellences. Judicious notes and sound, clear explanations, expressed for the most part with admirable terseness, are to be found on every page.

On the metrical feature of the book we forbear to comment. Instead of the customary metrical notes, Mr. White has given complete rhythmical schemes of the lyrical parts, but without a word of explanation. These schemes conform to the theories of the well-known metrician, J. Heinrich Schmidt, and are couched in his rather complicated system of semantics, in which χρόνοι τρίσημοι, cyclic dactyls, etc., are throughout distinguished by peculiar signs. Mr. White has omitted all theoretical elucidations, because he intends to publish a book on metres, based on Schmidt's work. It is certain that without this book learners will find the schemes of little use. How far it will be possible or desirable to induct our college youth into the mazes of the Westphalian and Schmidtian doctrines we leave for experience to determine.